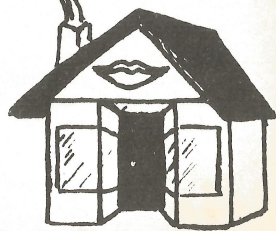
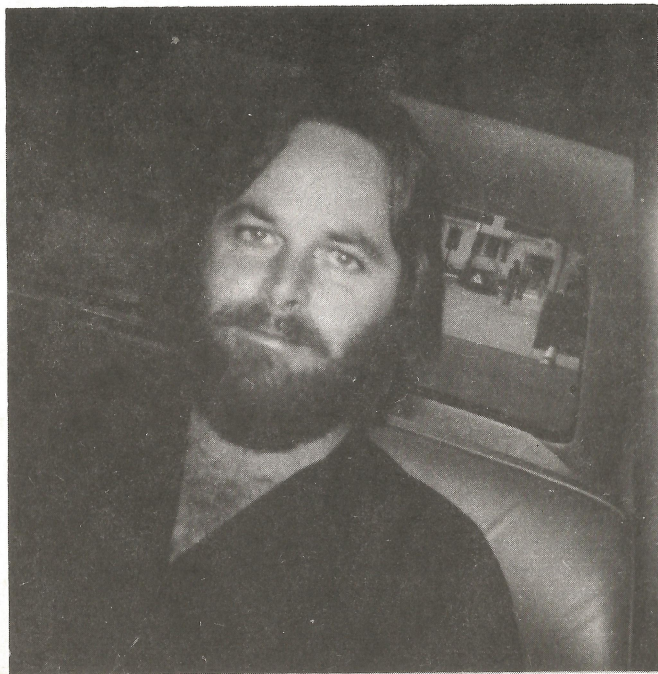


BEACH BOYS STOMP

26

AUG 1981



BEACH BOYS STOMP - AUG 1981

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SUBSCRIPTION RATES (per six issues)

United Kingdom	£3.50	
Europe/USA	£5	\$10*
Australasia	£6	\$12*

(* includes airmail)

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EDITORIAL

Oh well, just a matter of weeks to go before the Convention, an event that is tipped to be of greater importance than the Royal Wedding! Hope to see you all there.

Enquiries from KTSA now total 450, with membership hovering around the 325 mark. My thanks to everyone for their kind remarks about the magazine. We know you appreciate all the hard work that goes into it, but it must be said that it's made that little bit easier with your contribution of articles, reviews, letters, or even constructive criticism.

Due to the lack of news etc. I'll make this short to make way for all the articles. However, before I go, anyone wishing to sell or trade records etc. on Sept. 12th don't be afraid to hijack a table to do so. I can feel the sand in my shoes already!

...ANDREW

P.S. Many thanks to David Arthur Williams for the photo on this cover of Carl during the time of the Wembley tour last year. Subsequently, if anyone else has anything of interest to put on the front cover for future issues please let me know.

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CONVENTION DETAILS

With each week Sept. 12th draws near, and it is now possible to print a timetable, which may be slightly adjusted by that time. All of you will have seen the map as printed in STOMP 25 which is a vast improvement over last year's attempt. The best public transport available seems to be the underground, the nearest station being Sudbury Town. The British Rail service on Saturdays to Sudbury & Harrow Road seems scarce. Via road, the nearest main route is the A40(M) at the Greenford junction, north on the A4127 brings you to Sudbury Hill and a right turn there on to the A5005 Harrow Road towards Sudbury and Church Gardens is the 7th

left. On the other hand if you travel from Sudbury itself you fork left over a small roundabout and you require the 3rd turning right. Church Gardens is a cul de sac. The hall has its own car park. The purchase of a London street map may be the easiest move. The approximate timetable is as follows:-

12.00	Opening of Convention (who's who etc.)
12.15	Selling starts (but not before <u>please</u>)
1.30	First video session
2.45	Auction (we hope)
3.15 - 4.00	General
4.00	Second video session
5.00	General
5.15	Raffle
6.00	Close, although additional videos may be shown

Please bear in mind that the hall is in a residential area and come and go as quietly as possible. You will be there as fans of a rock group, who in the public eye have perhaps the most perfect image of any rock group, so please be very thoughtful to others. The hall is just under a mile from the underground station.

ENTRY FEE: £2 per person

AUCTION: We hope this will feature, and is mainly aimed at the collector. All items (hopefully at least 5), will have fairly high minimum bids, you have been warned.

VIDEOS: These will be stated on the day, although the first session will feature the 20th anniversary special plus its two teasers.

RAFFLE: Much the same as last year, approximately 12/14 prizes with each winner choosing their prize in order of preference. Tickets will be 25 pence each, or 5 for £1. More details on the day.

NAME BADGES: Please display your name to make it easy for people to communicate. Remember we are all fans, nothing more, nothing less, all present because we like Beach Boys music.

LITTER: It would be extremely appreciated if you could be as tidy as possible, remember someone (one of us) has to clean up afterwards, so all litter (including cigarettes) in the right place please.

One of the most surprising things about Convention '80 was the number of non-subscribers present who didn't subscribe on the day even though we tried to work up interest, so let's all attempt to encourage subscription this year.

If anybody feels they would like to donate a Raffle prize or has an item that might be suitable for the Auction would they please contact Roy Gudge, 42 Frensham Road, Lower Bourne, Farnham, Surrey, GU10 3NY. Bearing in mind that 95% of the effort put into this Convention was borne by Mike and Roy, who are doing it for nothing, so any extra help or bonuses would be very much appreciated. Remember the two main reasons for the Convention are for fans to meet and raise a little extra cash for STOMP.

The background entertainment will be in the excellent hands of Trevor Childs (as he did so well last year). If there is a track you may like to hear and feel Trevor may not have it in mind, write to him with your request and hopefully he will be able to fit them all in. All this will be done by tapes so don't expect to see a record deck with a pile of discs.

As Andrew said in STOMP 25 'expect anything', although I wouldn't go quite as far as that, but certainly expect 'almost anything'.

...ROY & MIKE

RECORD NEWS

All the news this issue centres around reissue LPs and medleys of Beach Boys songs. In June four original Beach Boys LPs and a Jan & Dean compilation LP were reissued on the new EMI GREEN LIGHT LABEL which has an RRP of £2.99 (for LP and cassette). The four Beach Boys are

"PET SOUNDS" GO2002, "CONCERT" GO2005, "SURFIN' SAFARI" GO2014 and "LITTLE DEUCE COUPE" GO2025. All are issued on cassette although one point is that in this form "SURFIN' SAFARI" album has only 10 tracks on it, minus "Surfin'" and "Cuckoo Clock". The LP track listing has only 10 tracks listed but in fact has all twelve tracks as on the original albums. (Thanks to STOMP reader Graynor Pagett for letting me know that her copy was this way, and prompting me to check whether they all are). The press release for the "LITTLE DEUCE COUPE" LP also suggested there would only be 10 tracks on that issue, however both LP and cassette are in fact complete. The front cover on all the LPs are as the originals. The back covers differ a little, the most notable being the "CONCERT" reissue which has the original US Back Sleeve photos on it. (The same format as the USA reissue SM2198).

The Jan & Dean compilation LP "RIDE THE WILD SURF" (hits from Surf City USA) is the same as the 20 track album issued in 1975/6. It has a good selection of all the best known J&D songs, also one track "When Surfers Rule" by the Fantastic Baggy's, also available on cassette.

EMI plan to reissue all of the Beach Boys original Capitol LPs on the new EMI GREEN LIGHT LABEL in time so those of you seeking the missing LPs for your collection may not have to wait too long.

As many of you will know, Adrian Baker has recently been involved with the group (more about that elsewhere in this issue), and I'm sure many of you remember his Guidea Park - "Beach Boys Gold" (45) medley of Beach Boys songs from 1978, however those of you who don't, but would like a really good sound medley/tribute to the Beach Boys sound could do a lot worse than to get this fine record which has been recently reissued on STONE RECORDS distributed by PYE (PART) no. SON2162, also available on 12" though it is not a longer version no. SONL2162. There is also a new medley of the Boys songs by California called "Summerfun" medley RCA103. This contains sections from the following songs - Surfin' USA, Little Honda, Catch A Wave, Fun Fun Fun, I Get Around, Barbara Ann, Dance Dance Dance, Help Me Rhonda, California Girls and Good Vibrations. This group, judging by the credits, is a European band and has nothing to do with California, the US group involving Curt Becher and sometimes Bruce Johnston. Sorry there is no news of new Beach Boys material this issue, perhaps next time, we can only hope.

...TREVOR

LATE AND OTHER NEWS

A late call to CBS, before putting this issue together, reveals that the record company hope to have a new Beach Boys single by early September, but they have no details or titles as yet. Also planned for October is an anthology but again no details. This news seems to put back any chance of there being an album of new material before the end of the year. Hopefully the anthology will include one or two unreleased tracks. It's the ideal opportunity to do so. (We would all love to hear "Loop De Loop" and "California Feeling" etc.). There was talk of a 20th Anniversary live album using the best recordings from Knebworth and Washington 1980 but the Group/Management/Record Company could not agree and coordinate plans.

The newly recorded Beach Boys medley of oldies has been shelved because the group were none too happy with the finished recording (another one in the can).

On the July 4th Washington concert the group were hoping to be joined by Glen Campbell and the Captain & Tennille. This and the July 5th concert at Long Beach were broadcast live. At Long Beach "Back in the USSR" was sung as an encore.

New Beach Boy Adrian Baker played both shows. With the reissue of "Beach Boy Gold" doing well, Polo Records released Adrian's new single "Don't Worry Baby"/"Happy Birthday Brian Wilson" - Polo 11. It's a nice version with some fine guitar from Adrian. Perhaps one of the best covers of the song along with Chris White's version on CHARISMA CB303. Talking of Chris, who is out of the music business at the moment, his great "Child of the Sun" was inspired by the title "Child of Winter" before he had heard the song. Chris now subscribes to STOMP and hopes to make it to this years Convention.

Having seen the completed 20th Anniversary TV special, and we definitely have a copy for the

Convention, there are some great '60s clips included so turn up on the 12th Sept, and see for yourself.

Carl recently appeared on American Bandstand, singing his new US single "Heaven", 'live', not mimed as most artists usually do on that show.

...MIKE

..AND HIS DREAM COMES TRUE

'If there was any group I would like to join it is the Beach Boys', said Adrian Baker to me just before he returned to the US to join the Beach Boys for their current tour including the July 4th concert at Washington.

The story began in June when the Beach Boys were touring without Carl and were missing something vocally 'live'. So Bruce Johnston who was aware of Adrian's talents as a vocalist/musician telephoned him with a view to joining the group on tour. Adrian flew out almost immediately for talks with all the guys. The first few concerts Adrian stayed backstage but eventually he was called on stage without rehearsal, to sing and play guitar, the second time on stage he even got to sing lead on "Don't Worry Baby". The rest of the time he was just singing harmonies. Adrian returned to the UK without any definite plans being made and waited for another call from Bruce.

I spoke to Adrian while he was back here, and he filled me in on what happened. He had played the group one of his own songs "American Girls" which the group liked and they talked of recording with Adrian. Also, maybe even get Adrian to co-produce with Bruce. Also while Adrian was back here he finished his new single coincidentally his own version of "Don't Worry Baby", which was planned before he was asked to join the group.

In STOMP 21 Adrian spoke about recording "Don't Worry Baby". The B side features Adrian's version of "Happy Birthday Brian Wilson", which he originally recorded for Capital Radio for Brian's birthday in 1980. Apart from the two medleys "Beach Boy Gold" and "California Gold" Adrian has also released "All Summer Long" on Magnet 67 in 1976.

Adrian returned to the US just in time for a concert on Brian's birthday on the 20th June. The tour included another Washington concert and on the 5th July the group played at Long Beach, both concerts were shown on TV in various states throughout America.

It seems for the timebeing, Adrian is there on stage just to fill out the sound. As for recording/producing we will just have to wait and see. Adrian has promised to talk to me when he returns in September, so hopefully we might have some first-hand Beach Boys news. Adrian confirmed that the Beach Boys had recorded their own version of "Stars on 45", but were very reluctant to talk about it. They also told him nothing else had been recorded in the last year or so.

There is nothing else to add except to wish Adrian the best of luck.

...MIKE GRANT

BEACH BOYS: A DOUBLE DOSE

Hungry. That still seems to be the best word to describe the predominant feeling.

Having obtained tickets for Carl Wilson's appearance on April 12th in Cherry Hill, New Jersey, we felt very fortunate that Carl's 13 city tour was accessible. Promotion for the concert was limited to a spurt of radio ads the day before, and the late availability of his LP made familiarisation almost impossible. Yet, we were truly excited at this solo tour by a Beach Boy - and our favourite Beach Boy at that. In addition, it was announced on the Thursday prior to Carl's concert that the Beach Boys were to appear locally on 1st and 2nd May. This was not to be their annual one-concert appearance at the 19,000 seat Spectrum;

they were appearing twice-nightly for two nights at the Valley Forge Music Fair, a 2500 seat theatre in the round with a rotating stage, where no seats are bad.

On the Sunday evening, psyched and armed with cameras, we headed East for an hour to Emerald City, a former supper club. Although we arrived only a half-hour before showtime, the house was less than full, so choice seating was easily secured. From 9 to 10 we suffered/tolerated the warm-up band; then, at 10.30 Sunday evening, The Carl Wilson Show commenced.

Opening with "It's Not Too Early to Tell", a song sounding remarkably similar to the first side of his LP, it was immediately evident that here was a group of well-rehearsed professionals. With John Daly on lead guitar, Gerald Johnson on bass, Alan Krigger on drums and Myrna Smith sharing vocals with Carl, the band personnel was that of the LP, with one exception; Billy Hinsche was playing rhythm guitar and electric piano. "Bright Lights" and "What You Gonna Do 'Bout Me?" followed quickly on the heels of the opening number, and the band's energetic performance was rewarded with ample enthusiasm from the audience. Carl then greeted them and introduced what he called his first composition, "Long Promised Road", an anticipated and welcomed song. Then it was back to the album with "Hurry Love", "Grammy" and "Heaven". At this juncture, Carl engaged in an entertaining tete-a-tete with a gruff-voiced member of the audience by responding in a like voice and asking, "Is that you, Dennis?". He then left the stage and the band performed two songs, one being Pat Benatar's "Treat Me Right". Returning to the stage, Carl completed seven of the eight LP tracks ("Seems So Long Ago" being omitted) with "Hold Me" and "The Right Lane", thus finishing the set. The audience, however, cheered for more and the entire band returned to perform an R&B track, "I Thank You", as their sole encore. And the show was over. It had lasted roughly an hour, with Carl performing for 50 minutes at best. The crowd persisted in demanding more, but their eventual booing was met only with house lights, removal of the instruments and a local DJ telling us that the band, as a band, knew no other numbers, at which the crowd dispersed.

My own opinion is that the concert was indeed too short. Not that I expected or wanted Beach Boys classic or a two-hour performance; but prices were comparable to that of other concerts and the intent of the tour was hopefully to instill a goodwill feeling, and to incite record purchases. Even if the band knew no other songs, it was Carl the crowd came to see and it was Carl who should have delivered. An acoustic solo set of his own compositions; "Feel Flows", "Goin' South", "Livin' With a Heartache", "What's Your Hurry Darlin'?" and the excellent audience request, "Angle Come Home" - would have done much to satisfy. As it was, we were momentarily elated - and then let down. Moreover, I was left with doubts regarding the up-coming Beach Boys concerts; though tickets were priced at \$15, would the shows be unconscionably trimmed to fit the non-stadium venue and two performances per night?

(Note: Carl appeared for interview on the Robert Klein radio show, broadcast 29th March, on Tom Snyder's late-night "Tomorrow" TV show for brief interview and live performance of "Hold Me" and "Heaven", and for a brief interview and rehearsal session on TV's "American Top 10", broadcast 14th April, and 18th/19th April respectively. One fifth of Carl's show, and as much of Carl was thus seen on TV for free.)

The Beach Boys shows at Valley Forge were scheduled for 7 and 11pm on the Friday and 6 and 10 pm on the Saturday, 1st and 2nd May, though the band themselves appeared an hour later due to the opening act, a comedian (for the life of me I can't remember his name) with a bull-horn who did, interestingly enough, spoofs of a few BB songs. Amongst my friends, every show being attended by one or more, one managed to get backstage both nights.

The seating, as previously noted, was very satisfactory; the concert itself, however, created mixed feeling. Dennis looked terrific; clad in a red sweatshirt, his hair was neatly trimmed and he was clean-shaven. His voice, I am given to understand, was however hoarse, an observation confirmed by his failure to do any vocals whatsoever. Moreover, he was on-stage for the entire concert. The others - it should be noted that Carl was absent - were dressed as well as might be expected for a rehearsal. Even Mike, normally the showman, was casually dressed. The performance, too, was a mixed bag; it opened with "California Girls" and closed with the all-too traditional "Good Vibrations", "Barbara Ann" and "Fun Fun Fun". It featured four very interesting tracks from the New Year's anniversary concert - "409",

"Shut Down", "Surfin'" and "Surfin' Safari", though it was amusing to see the guys unintentionally screw up the last two by playing them simultaneously, a situation resolved by a show of hands amongst the band members, who voted to reperform "Safari". Carl's absence was glaringly apparent, especially when Brian was given the task of singing "God Only Knows", "Don't Worry Baby" and "Good Vibrations". Mike stated that the band hadn't performed "Don't Worry Baby" since Brian's departure, although my tapes indicate otherwise (so do my LP racks, like the "In Concert" double - AGD). Moreover, Alan sang two leads only, "Help Me Rhonda" and "School Days" and Bruce's only lead was his solo rendition of "I Write the Songs". But if you like MIKE LOVE and the beach boys, as a number of the audience obviously did, this was the concert to see; performed were "R&R Music", "I Get Around", "Little Deuce Coupe", "Surfin' USA", "Catch a Wave" as well as the anniversary tracks and a few I cannot recall. In fact, there wasn't a song performed that had been written after 1966. My doubts about the concert length were unfounded, but my doubts about the Beach Boys are not. Are they now to become just an oldies but goodies group?

...RICK SMITH, DELAWARE

INTERVIEW WITH BOB HARRIS

The following is a shortened transcript of a tape recorded on 10th June at the house of Bob Harris, former presenter of the Old Grey Whistle Test prior to Anne Nightingale. Many of you will also recall the very excellent Radio One Beach Boys Story of 1974 which was narrated by Bob. He remains to this day very much a fan and follower of the group's music. He had until very recently spent the last few years as a DJ on Radio 210 based at Reading, whom he had a working association long before leaving O.G.W.T. Also on the interview is another 210 DJ who rates The Beach Boys in his 5 favourite artists list of all time, Dave Glass. Upon the release of "Heaven", they both chose it as their 'record of the week'.

DG: I think "Heaven" is great. I've heard it dozens of times and still think it is good - a remarkably good song.

BH: The interesting thing about this is, it is very simple, lyrically it's simple, and I don't mean that in a derogatory sense at all, but the arrangement is actually very one pace, it doesn't have a tremendous amount of light and shade to it. Yet it is very delicate in its feel and that is one of the things that appeals to me about it. (N.B.: at this stage Bob plays the album).

DG: (on hearing the first track of side 2) This is a beautiful track - the third one that I like.

BH: Yes, I love this song.

RG: Yes, this is nice, it is good that having gone solo he's used nobody connected with the Beach Boys except Jerry Schilling Management, as it was at the time. This is good really, isn't it?

BH: Yes and no, there is no harm, if the situation in the Beach Boys is such that Carl thinks a particular song needs a particular feel and that Mike and Alan in harmony could provide, what is the harm in getting them to do it?

DG: It makes him less independent.

RG: Obviously no criticism against asking Guercio to produce the album.

DG: Guercio is very safe, there are no frills and stuff, it is all good standard production.

BH: I don't mind Jimmy Guercio producing it, he did "If you Leave Me Now", things like that.

DG: It works well the way it is done, what is his connection with The Beach Boys?

RG: He played bass on tours in the mid '70s and was their manager for a while. His life's ambition was to play with the Beach Boys on stage. ("Heaven" is now playing) This is a lights out track like "All This is That" (Bob and Dave nod in agreement). When I first heard it I anticipated thoughts like - Carl Wilson - solo album "Trader", "Feel Flows" - unbelievable, then on hearing this, the first of 2 tracks I heard a while back and I thought - er!

BH: There has been a hint over the last few years of that old Beach Boy magic. "Surfs Up/Holland" hinted of magic, "LA Light" particularly with "Full Sail", which was absolutely gorgeous.

RG: That was both our favourite track from "LA".

BH: Yes right, "Here Comes the Night" was a good reestablished track, it was disco time

- and the Beach Boys actually showed us that they could do it pretty well.
- RG: "The Grammy" was played just now, so let's talk about that as it is my favourite track on Carl Wilson.
- BH: Yes, that is a good track.
- DG: I'm not so keen on that one.
- RG: Oh, that's interesting, you see for me, "The Grammy" was the 45, really.
- DG: They haven't released it yet have they?
- RG: Well, they are not going to. I think there is another 45 coming out in the States. I'm not sure if "Heaven" will be the A or if it's "The Grammy".
- DG: Haven't they released "Heaven" over there yet?
- RG: No, album wise it did a lot less than Dennis'.
- DG: People who have heard of the Beach Boys may not have heard of Carl Wilson.
- RG: No agreed - anybody in the business knows of Carl Wilson, because of what we had talked about earlier, as Bob was saying he could have had any session musician on his album. This would have been Steve Douglas (as we play though "Seems So Long Ago").
- BH: With this track in mind - I find it terribly unconvincing, I think it is flat, when you think of the great sax solos of recent years - "Baker Street" and "Year of the Cat". The other track I equate it with is "Disney Girls", sort of 'Mom and Pop' and had Carl written the words itself, I think it would have had a bit more meaning to it. (Bright Lights is now played). I like this track, it has a nice balance to it. If you notice Carl's voice has just a touch more attack, they haven't tried to go funky, yet it is just a nice Robbie Dupree type.
- RG: This is the second liveliest track to "The Grammy".
- BH: Yes, very much cruising the freeway music, listening on one of the FM stations in the sunshine. When your just doing that 55 m.p.h.
- DG: The tune really is nothing, it is just the arrangement of the vocals.
- BH: That's right, it's just enough beat to enable you get into it, with its highs and lows. I think to place the whole thing into balance, I'm not actually disappointed with the album as such, in the sense that it is not a bad album, but it just simply does not have the magic of "Trader", "Feel Flows" and "Long Promised Road". It doesn't have any of the round sounds, beautiful sunlike qualities, although I do think "Heaven" comes closest to capturing that feeling. It doesn't have quite the "Full Sail" quality to it either. So judged against those very high production standards it doesn't have the smooth magic that the others have had in the past.
- RG: Carl was a back up vocalist back in '74/'75, even Elton John had Carl on "Don't Let the Sun".
- BH: Elton recorded "Don't let the Sun" at Caribou and he told me that of all the things he's done that is his favourite, the pinnacle.
- RG: The next track is a real rocker, "The Right Lane", your Led Zeppelin track (much laughter).
- DG: I feel a lot of this is due to when artists have been hidden away from the public eye just seeing what is being sold in the shops, thinking that is what the public wants, that is what he has got to give them. That's why he has come up with half an album of mellow songs and half of heavier type tracks, which he thinks might sell the album more. I believe a lot of it is insecurity, if he'd come out with an album full of "Heaven" type material, it would have been more acceptable on a Carl Wilson Band level.
- BH: Yes, it might have been but it's not a write-off by any stretch of the imagination.
- RG: Let's forget Carl Wilson, suppose this album had turned up by anybody - someone you hadn't heard of. How would you have rated it then, exactly the same but not Carl Wilson?
- BH: I would still love "Heaven".
- DG: I would have thought more of it actually if it was by somebody else.
- RG: This is the trouble, as I've said to you before, at the moment the solo album of the year is Phil Collins and Carl Wilson was capable of outdoing it and that is all there is to it, he hasn't done so obviously.
- DG: Phil Collins is more fashionable.
- BH: I would contest that. However highly I think of Carl and as you know I think of him very highly, Phil Collins is possibly a more complete musician, because he simply has more strings to his bow. He is an extremely good drummer, a very good pianist, in fact he built up Face Value by himself. The backbone of Phil Collins album is himself and that is why I'm going to back what I said earlier, the backbone of Carl's album is not quite Carl Wilson. He has relied too heavily on other people. Whereas Phil Collins is a very complete

songwriter, singer and musician, when you see him on Top of the Pops as we did last Thursday, the way he put that song across. I felt he put it across superbly well, it is clear how very into his music he is. The great thing about Phil Collins is, he is still very hungry. Carl doesn't sound terribly hungry on this album, certainly it is a record he clearly wanted to make, there's no doubt about that. But the thing Carl has or at least the "Trader" etc. suggests is that he does have a sound in his head very few people can match. When it comes to the wrap around - the whole thing is atmosphere. That's what is missing off this album.

DG: He had more to go on tracks like "Full Sail", he was on an album with the rest of the Beach Boys, and was being let loose on a couple of tracks so there is slight competition where he has to do his utmost best.

So there it is, basically a chat about something very special between three fans, who love the music of the Beach Boys and anything else that comes out of it i.e. Pacific Ocean Blue and Carl Wilson.

...ROY GUDGE

UNUSUAL INSTRUMENTS ON RECORDS BY THE BEACH BOYS

Peter Reum, in his excellent notes to "The Beach Boys - The Capitol Years", describes the harp on "Catch A Wave" as being 'one of the unusual instruments which keep turning up on Brian Wilson records'. What I hope to do in this article is provide a list of more 'unusual instruments' found on records by The Beach Boys, bearing in mind that by 'unusual' I refer to instruments outside the standard ones of pop/rock (i.e. guitars, drums and the two most popular keyboards, piano and organ). I've chosen to list the instruments under the family groups they belong to: 1. KEYBOARDS, 2. PERCUSSION, 3. STRINGS, 4. WOODWIND, 5. BRASS. I haven't supplied any information on the instruments themselves, if you are unfamiliar with any of them look them up in a good musical dictionary in your local library!

<u>INSTRUMENT</u>	<u>SONG</u>	<u>LP/YEAR</u>	<u>COMMENTS</u>
<u>1. KEYBOARDS</u>			
<u>Harp</u> <u>sichord</u>	When I Grow Up	Today/'65	Used throughout the song in the background
	You Still Believe	Pet	
	in Me	Sounds/'66	as above
	Caroline No	" "	as above
	Heroes & Villains	Smiley Smile/'67	Used in the chorus 'Heroes & Villains just see what you done' etc.
	Lady Lynda	LA/'79	Heard to particularly good effect at beginning and end
<u>Harmonium</u> *	Cabinessence	20/20/'69	The link at the middle of each verse
<u>Celeste</u>	Noble Surfer	Surfin'USA/'63	Plays the solo in the middle of song. A very unusual instrument in rock - probably left in the studio from a previous session?
<u>De-tuned Piano</u>	Used extensively on Smiley Smile and Wild Honey e.g. Darlin', Let The Wind Blow, Wonderful, Country Air		Many early Beach Boys records use the piano as part of the rhythm section (as a filler-in of sound) but the de-tuned piano gives extra colour to a song and really acts as a lead instrument (e.g. doubling the bass part in Darlin')
<u>effects**</u>			
<u>Theremin</u> [†]	I Just Wasn't Made..	Pet Sounds/'66	Used for the middle instrumental as lead instrument
	Good Vibrations	'66	Used in background during chorus
	Wild Honey	Wild Honey/'67	Used throughout the song (apart from middle instrumental - listen to Stack O' Tracks

RARE PICTURE SLEEVE NO. 3 (JAPANESE)



RARE PICTURE SLEEVE NO.4 (GERMAN)



UNUSUAL INSTRUMENTS ON RECORDS BY THE BEACH BOYS (continued)..

<u>INSTRUMENT</u>	<u>SONG</u>	<u>LP/YEAR</u>	<u>COMMENTS</u>
<u>1. KEYBOARDS</u> (cont.)			
<u>Moog Bass/</u> <u>Synthesiser</u>	Much of 15 Big Ones and Beach Boys Love You		Here Brian anticipated many of the electronic trends of the '80s.
<u>2. PERCUSSION</u>			
<u>Timpani/</u> <u>Kettledrum</u>	I'm Waiting for the Day Don't Talk (etc.) Wouldn't It Be Nice Celebrate the News	Pet Sounds/'66 Pet Sounds/'66 Pet Sounds/'66 '69	At the very beginning in partic. After the middle instrumental Before the final fade-out From the second verse (at the beginning of each bar) but extensively in the long fade-out
<u>Xylophone/</u> <u>Marimba</u>	All Summer Long	All Summer Long/'64	At the very beginning and throughout the song
<u>Glockenspiel</u>	Little St. Nick Girl Don't Tell Me Surf's Up	Xmas album/'64 Summer Days/'65 Surf's Up/'71	Intro and throughout In the background throughout At the lines 'muted trumpeter swan'
<u>Vibraphone</u>	Salt Lake City Let Him Run Wild 'Til I Die	Summer Days/'65 " " Surf's Up/'71	Used throughout - listen to Stack O'Tracks as above In the background at the end of each verse
<u>Jug</u>	Vegetables	Smiley Smile/'67	Blown into in middle of first verse
<u>Antique</u> <u>cymbals/</u> <u>Chinese Finger</u> <u>Cymbals</u>	You Still Believe in Me	Pet Sounds/'66	Used throughout in the background
<u>Bell effects</u>	Steamboat Full Sail	Holland/'73 LA/'79	In background throughout, together with engine sounds! At the beginning and the end
<u>3. STRINGS</u>			
<u>String</u> <u>Quartet</u>	I'm Waiting for the Day Don't Talk (etc.)	Pet Sounds/'66 " "	Just before the fade out starts Middle instrumental
<u>String</u> <u>Glissandi</u> (ie sliding effect)	Bluebirds Over the Mountain Be With Me	20/20/'69 " "	At the very end Later in the song-partic. fade out
<u>Cello</u>	Good Vibrations	'66	Background to chorus
<u>Harp</u>	Catch A Wave In My Room Everyone's in Love with You	Surfer Girl/'63 Surfer Girl/'63 15 Big Ones/'76	Middle of each verse End of the introduction
<u>Banjo</u>	I Know There's an Answer Cabinessence You Need a Mess..	Pet Sounds/'66 20/20/'69 Carl&Passions/ '72	Background to bass harmonica in the middle section Background to verse vocal Particularly in the background to middle instrumental
<u>Mandolin</u>	When Girls Get Together	KTSA/'80	Used throughout

<u>INSTRUMENT</u>	<u>SONG</u>	<u>LP/YEAR</u>	<u>COMMENTS</u>
<u>4. WOODWIND</u>			
<u>Clarinet</u>	Busy Doin' Nothing	Friends/'68	Used throughout - particularly in the instrumental fade out
	I Went to Sleep	20/20/'69	Used throughout, especially the middle instrumental
<u>Flute</u>	I'm Waiting for the Day	Pet Sounds/'66	Throughout in the background
	Caroline No	" "	End instrumental, used low in their compass
	Celebrate the News	'69	Provides high backgrounds to verses
	Busy Doin' Nothin'	Friends/'68	Play above the clarinet
<u>Cor Anglais</u> ††	Sumuhama	LA/'79	Plays the middle instrumental solo
<u>Harmonica</u>	Help Me Rhonda	Today/'65	Middle instrumental and end
	I Know There's	Pet Sounds/'66	Middle instrumental solo and throughout
	An Answer		doubling certain bass notes (bass narmonica)

5. BRASS

<u>Trumpet</u>	Aren't You Glad	Wild Honey/'67	Introduction and throughout
<u>French Horn</u>	God Only Knows	Pet Sounds/'66	Introduction and ending
	Surf's Up	Surf's Up/'71	Throughout as background, but especially 2nd verse for solo
<u>Trombone</u>	Here Today	Pet Sounds/'66	Listen to the chorus, especially on Stack O' Tracks
	When Girls Get Together	KTSA/'80	At the end of each phrase
<u>Tuba</u>	Wake the World	Friends/'68	The bass to each chorus

* for illustration see Page 169 in David Leaf's book.

** i.e. tuning the piano so that the strings are slightly out of tune - produces a 'ringing' effect

† see Mike Love photo on back of '73 "IN CONCERT" for illustration

†† deeper version of the oboe

...BRIAN PARKER

UNDERCURRENTS

Bootlegs, as all good little record company executives and sales managers will tell you, don't exist, so not only is it a waste of time writing to Capitol, Warners and/or CBS to ask about Beach Boys boots, it's also an act of considerable lunacy.

In fact, BB bootlegs *are* pretty thin on the ground and any new-comers with visions of a Dylan or Springsteen-esque wealth of such material are on a looser whether by criteria of quantity or quality. The number of bootleg LPs can be totalled on the limbs of an octopus and still leave one free to shake hands with, whilst the artistic merit thereof (the LPs, not the mollusc) is questionable at times.

"Live at Anaheim 1976" is worth having only if you've not got a tape of the TV special of that year, consisting as it does of the songs from the show fleshed out by some early/middle '60s TV shows (which, again, most collectors will have anyway...). "ReSurfin' USA", "California Surfin' Music" and "Live at Madison Square Gardens" are all 1972 boots with one big common factor - they're all the same gig, recorded in late '71 at Princetown University (though the first named album does feature very short interviews between cuts). Taking place shortly after the release of "Surf's Up", five songs therefrom form the core of the set (though not the title track) with just the lone surfin' song - "USA" - to justify two of the somewhat sweeping titles. Not an essential addition to your collection, though it's worth trying to track down someone with a copy to cock an ear to "Don't Go Near the Water" and "Take a Load Off Your Feet" live.

The remaining LPs aren't of exclusively BB material. The lads contribute two cuts to "Closing Night at the Fillmore East" ("Student Demo. Time" and a truly horrendous rendition of "Your Song" by Bruce); definitely for complete-ites only, as a perfectly good stereo tape of the Boys complete set exists. For terminal fans, there's the Collectors Series Vol. 2 in the shape of a Honeys bootleg containing all their released sides, five demos and a 1963 backing vocal (this was thought at the time to comprise all the known Honeys material, though since then four further songs have come to light, two of which have been subsequently half-inched by the BB. I say 'terminal' not because the material isn't worthwhile (it is) but because the edition of 150 sold out in less than a week and to acquire a copy now would deprive our unfortunate cephalopod of it's remaining extremity. Finally there's "Pebbles, Vol. 4", a collection of surf and summer odds 'n' sods; of prime interest to BB fans are "Summer Means Fun" (Bruce & Terry), "RPM" (Four Speeds - Gary Usher and supposedly Dennis), "Pamela Jean", "Thinkin' 'Bout You Baby" (Sharon Marie), "Sacramento" (Gary Usher - possibly Brian's worst production) and "London's a Lonely Town" (Dave Edmunds with Bri on backing vocals, it sez here...). Before departing the LP field, note must be made of the unreleased BB boots "Good Times", "Wet Sounds" and the legendary, semi-mythical and probably apochryphal "Smile" bootleg, of which I heard much talk in 1977 (since when, total silence - surprise!).

Moving to EPs and 45s, and keeping the "Pebbles" connection, there was a time in late '79/early '80 when "Pamela Jean", previously only available to those with bottomless wallets, peppered you from all the points of the compass. First the UK 45s box, then "Pebbles" followed swiftly by the Wilson Records boot and finally, the WRL boxed set productions LP. Strangley the best pressing is on the Wilson boot, on which "PJ" shares a side with "After the Game" whilst the flip is both sides of the Kenny & the Cadets 45, the juxtaposition of the latter raising some doubt as to the true identity of "Kenny" on "What is a Young Girl?". "Hawthorne Hotshots" I've dealt with in STOMP 24 (but here's a good place to observe that the live "Heroes & Villains" is from the Fillmore East set mentioned above - all ties up, y'know!) but it shares the "Good Vibrations" alternate take with the worst boot I've ever come across or hope to! If, in your lust for "Child of Winter" on vinyl, you're offered the Randy bootlet (backed with a 'live' "GV", according to the label - lies, all lies!), run screaming in the general direction of Away, for the pressing quality is even worse than that of "Little St. Nick" from the WRL boxed LPs. Then again, if you're into ham & eggs in stereo, this is the 45 for you... Finally on the 7" front is the Collectors Series Vol. I, a blue wax repro of very good quality, of the Safari 101 single, by Bob & Sheri, "Surfer Moon/Humpty Dumpty", long thought to be Brian's first extra-BB (though now known not to be) and therefore commanding utterly insane prices amongst those daft enough to shell out up to \$1000 for one. Before the BBCS came to pass, someone else was astute enough to note the demand for this 'gem', so if you're offered a black vinyl disc with a label that's not blue (stock copy) or white (DJ), it's yet another boot. The BBCS edition, by the way, was limited to 1000.

Just to confuse matters even more, there are BB boots which aren't even discs! Vols.4 & 5 of the BBCS were repros of the "Smile" front slick - in full colour from the original artwork... so is it strictly a bootleg? - and back slick. The latter boot is very rare indeed. Probably the strangest item every bootlegged anywhere is the repro. of the "15 Big Ones" promotional frisbee by an enterprising West Coast collector. In fact, they're so damn good that there's only one way to tell them from the real thing - get hold of a promo frisbee which you know is 100% original and throw them both with identical force; the real McCoy will travel about 25% further.

And finally, just as they did with official releases in the '60s, the Beach Boys in the '70s have pioneered a whole new field - bootlegs of bootlegs. The items below have been pirated a stage further and, to guide the unwary, the differences from the 'official' boot are noted. I shall now go and lie down in a darkened room for a very long time....

Honeys Definite Album - low sound quality, no button, ticket or poster. Also, offered at less than \$150!

Hawthorne Hotshots - sleeve printed on white card, no insert. For some reason, the 2nd generation boots cost more than the 'originals'...

Smile front slick - colours less vivid

Smile back slick - low price, space for limited edition number not filled in correctly

...AGD

THE RETURN OF QUESTIONS AND ANSWERS

In the early days of STOMP (and I mean early - like late '77), a regular feature was the question and answer section, a practice which fell into gradual disuse as the original hard core of subscribers either (a) got to know it all, (b) got to know enough, thank you or (c) got embarrassed at asking apparently silly questions - the latter two, one suspects. However, since the advent of STOMP's address on "KTSA" and the subsequent doubling of the readership, a steady flow of letters has alerted us to the fact that, to most of these new subscribers, we (the contributors) might as well be writing in Greek when we casually mention such topics as the Brian Wilson productions, the Honeys/Spring or "Smile". So, to save everyone time and money, it seems a timely notion to disinter the Questions and Answers page, blow the dust off the books and start acting like a real fan mag again - one that informs all the readers and doesn't drive newcomers to distraction with assumptions of clairvoyance. Henceforth, all incoming questions will be scanned and those of general interest will be printed in the upcoming issue with the apposite information; please, don't be afraid to ask anything about anything.... but do try to be specific. For example, to "tell me all about "Smile"" is out for two reasons; one, it would take too long and two, it's quite impossible anyway! That aside, if you want to know which songs had more than one mix or just the flavour of Brian's favourite crisp dip (it's onion, by the way), ask and it shall be told. Is Jack Rieley really Superman....? That depends....

...AGD

FOR COLLECTORS' EYES ONLY

You might be forgiven for thinking this is a sequel to Question & Answers. Not quite, this time maybe some of you could tell us about any items, be it records, articles, anything that might be of interest to Beach Boys, harmony, surf music fans.

I'll start this feature by telling you about a book out in the US. The 3rd edition of Osborne 75 Hamilton's Original Records Collectors' Guide published by O'Sullivan Woodside and Company. It costs around £5.00 and gives all the current values of the Beach Boys singles. I will list the ten most valuable 45s in MINT CONDITION.

1. Barbee/What is a Young Girl Made Of (red and yellow plastic)	(Randy 422)	£175.00
2. Barbee/What is a Young Girl Made Of	(Randy 422)	£112.50
3. Surfin' Safari/Luau (German release early alternate take of Surfin' Safari)	(Ariola 45441)	£100.00
3. Salt Lake City/Amusement Parks USA (special promo issue)	(Capitol PRO-2936)	£100.00
5. Spirit of America/Boogie Woodie (" " ")	(Capitol Custom)	£75.00
6. Surfin'/Luau	(X301)	£60.00
7. Pamela Jean/After the Game (The Survivors)	(Capitol 5102)	£50.00
7. Sail on Sailor/The Trader (promo issue only)	(Reprise PRO-557-2)	£50.00
9. Surfin'/Luau (doesn't show distributed by ERA sales)	(Candix 301)	£40.00
9. Cool Cool Water/Forever (regular issue)	(Reprise 0998)	£40.00

The mind boggles how anyone could afford any of them. The least valuable is "Surfin' Safari/"Surfin'" (ERA 043) £1.00. The most valuable UK 45 as listed in the July edition of Record Collector is the withdrawn "Susie Cincinnati"/"Child of Winter" 45 which seems cheap at £20.00 compared to the US prices.

If you want to know any more values or if you have anything of interest write to me on the address inside front cover.

...MIKE GRANT

CARL WILSON ALBUM REVIEWS

Unless you're a Beach Boys fan (or happen to be luckily fated), you would probably never have the pleasure of enjoying this most beautiful album. Carl's voice has played a major role in

sustaining my fervor as a Beach Boys fan. It would be suffice to say that I'm enthralled with this first attempt by someone who has given minimal insight into his creative and more personal talents. Although the album is rather short, which makes me feel a little cheated and I would surmise that the overall project was rather hurried and lacking in complete dedication. However, of what there is:

Displaying a more upbeat R&B flavour to Carl, Side 1 starts with a well blended vocal from Carl and Myrna Smith on "Hold Me". Myrna's earthy voice contributing to a soulful song. "Bright Lights", at first, tends to sound like nothing more than an extension of "Hold Me", but develops its own character further on. "What You Gonna Do About Me", apart from the chorus, is the only disappointing song on the album. It lacks depth and is rather repetitive, although the fade out is quite funky and adds spark to it. Ending on this side is "The Right Lane", which although it lacks Carl's identity, grows on you in time. I enjoy his powerful, heavy voice with John Daly's lead guitar proving quite impressive here but the ending, although strong, is a bit lengthy.

Side 2, my favourite side with the exception of "Hold Me", is full of beautiful songs. The first few seconds of "Hurry Love" show Carl's gentle, quite touching side develop. It's very softly sung with lots of feeling, and a gentle fade out from Myrna Smith. "Heaven" is heaven; absolutely perfectly sung, a really beautiful song with lyrics so sensitive. Carl's voice sounding better than ever with a falsetto reminiscent of Surf's Up; a truly loving, tender song. "The Grammy" is very catchy, definitely 45 stuff. Again, upbeat with Carl demonstrating his driving force on lead vocal, and a super chorus in this rather rebellious fashionable number. Last, but not least, another beautiful ballad with "Seems So Long Ago", with effects from Randy McCormick on electric piano and Joel Peskin on sax. A really lovely tune, and Carl again showing how beautifully he can sing, touching the deepest parts of our emotions, (well, some of us anyway..!)

...ANN BOWERMAN

Apart from "Heaven", Carl Wilson's album is far removed from the BB sound. There's a heavy emphasis on percussion on side 1 especially the last track "The Right Lane". This track appears to be a description of Carl's innerself. I love the song "Bright Lights" especially the repetition of the words 'had my own place'. The second side is less rhythmic and more mellow. I think "Heaven" is my favourite song. When Carl sings the way he does on this he just can't be beat. Sinatra, Mathis, Williams, Jones and Manilow etc. appear expressionless compared with the "feeling" that oozes forth from the tender singing here. Maybe it's because I'm a woman but I find Carl's "God Only Knows" voice quite irresistible. All in all it's a well produced, modern sounding, powerful melodic album. A sort of cross between Elton John and Joe Walsh.

...CINDY B. FORD

THE WRITER & THE COUNTRY GIRL

To round bitterly and completely against something you've believed in for some five years requires, at the very least, an exceptional turn of circumstances: to be persuaded to forgive, forget and return the scene of the crime calls for an equally exceptional person (or two), especially one who knows how very unforgiving and mindful I can be....

In the late spring/early summer of last year, I became aware of a growing feeling of discontent within myself regarding certain aspects of the Beach Boys' cosmos, something I put down to a combination of five year itch and apprehension over the upcoming concerts, gigs which would undoubtedly dispel any lingering malaise. I hoped; actually the reverse happened, and, in a flurry of bad feeling and acrimony, I renounced/denounced the Beach Boys and every thing and everyone related. The final triumph of politics over the music which I'd been predicting for some time. And so it was until a weekend in late summer...

* * * * *

Early morning country Sunday; the lady brings me tea and we adjourn to the breakfast room, sit in companionable silence, watch the waking world. Watch the waking world... the

observation stirs a buried (repressed?) memory which becomes insistant, nagging at recollection. Then the pieces interlock and I re-enter the main body of the house, focus on the racks, select, ignore the first two bands.... and an old friend (muted as befits the hour but nonetheless clear) slips sweetly from the speakers: 'One by one/the stars appear...' and all the anger and bitterness is swept away as, for the first time, I truly listen to the music. Without analysing, without dissection, simply listening and accepting, absorbing the pure warmth and joy of a man I'll most likely never meet but one who can, over the years and miles, reach out, touch and move me, make me say aloud, 'that's right, it's all so right!' From without comes the slightly sleepy observation, 'I wondered how long you'd be able to keep away from them', and, as ever, she's right - sooner or later I'd have returned however briefly and if only from curiosity, to a world in which my parting words heaped curves on the guilty and innocent alike. But not like this, with the innocent simplicity of the new acolyte; an adult child, indeed, laughing with has brand new old friends.

The track ends, the stylus is returned to the opening band and I lay back to savour this experience while it lingers, for I know only too well how transitory it will be, how all too soon the blade will be unsheathed, the search for the possibly non-existant 'meaning' resumed. She knows me well, sweet country girl, knows this too and silently tracks down the albums forced on her in another town and time, adopts the mantle of DJ and smiles the smile of a prophet vindicated.

* * * * *

As I knew it would, the time and feeling passed - that I am writing this is proof; yet there remains enough of the child-like naivety to make one last attempt worthwhile, especially as I feel there's not much further to go now. To all new fans; you're lucky, the pressure of the past will only come to bear if you so choose (and I strongly advise against it). To the established fan; it's never too late to try another angle. To all; the academics and theorists have their place in this scheme, but the world of the Beach Boys isn't it! Normally, I'd extrapolate the above at some length, but to do so would but negate the preceeding; so I'll close by reiterating. Don't get in too deep. Stay in the shallows - it's safer, warmer and much more fun.

(God bless you, John)

...AGD

LETTER

Andrew,

It's so pleasant to be able to enjoy the comments of your fellow subscribers who so often strike a chord of response in myself. Therefore I feel it is only right that I should reciprocate this correspondence of the heart through the medium of print. Here then are some of my impressions on the Beach Boy's perculiar Californian Saga, with particular reference to their standing in critical quarters.

Of late, I've noticed a distrubing trend in rock journalism, an example of which is reflected in the critical work 'The Rolling Stone Record Guide!' This 'august' journal purports to be another definite guide to rock music, yet it shows a disproportionate historical sense of the relative importance of musical achievement. Thus, it comes as no surprise to see how the Beach Boys' contribution to rock music is given a decidedly shabby treatment by Messrs. Dave Marsh and John Whatever the reason for this misguided criticism, it's important to note that the Beach Boys and the Rolling Stone magazine both, arguably occupy the most lasting influential positions in their respective musical fields, in America. Such an incestuous relationship (based on prestige) between these two institutions has made both of them somewhat uneasy bedfellows. Neither one of them, anxious to compliment one another, (as the '80s turn over) since they both remind each other of what some people would term, their pedigree; other's less kind might mention their status as anachronisms. So the Beach Boys are viewed as a sacred cow which is to be punctured purely for the self-gratification of a number of music hacks, in order to pay lip-service to a more strident, contemporary (sic) approach to rock criticism. After all, there's nothing like kicking a man when he's already down, as in Brian's case, who has no right of appeal due to his poor mental condition.

With this last point in mind, the reviewers begin their assessment of the Beach Boys career by giving Brian a deprecatory pat on the back for his early successes. Thereby setting him up for his unglorious fall from critical grace in the late '60s. Before this process even starts, though, the reviewers display a remarkably cool reaction to "PET SOUNDS" which is a tour-de-force by any group's standards. An attitude which gets progressively frosty in their analysis of the "Smile" era. This period is given short shrift by these two music hacks, who with the benefit of hindsight, play down the importance of Brian's musical adventure. Hardly any mention is given about the excited mood of expectation which prevailed at that time, as to the progress of this venture: after all wasn't "Heroes and Villains" the most eagerly awaited single of all time? It's easy to be cynical about the ultimate failure of Brian's spirit of naive enterprise, and that's precisely how the Rolling Stone critics view the whole affair. To such an extent that their natural prejudice colours their response to a classic like "Surf's Up" which they describe as being of little consequence in comparison to Brian's earlier work. Granted "Smile" was a personal disaster for Brian, but it is wrong to assume that prior to this juncture, his artistic sense was impaired.

Not content with merely attacking the Beach Boys as individuals, the critics decided that any person connected with the "Smile" project, are ripe for attack. Thus, the hapless Van Dyke Parks is brought into the fray for the apparent heresay of writing lyrics that are intelligent, witty and arresting. Pretention is the catchword of his critics, but then that's the prerogative of all artists who try to create something new under the sun. I'm surprised his first LP 'Song Cycle' got even a one star rating, in the light of the evident distaste with which they view him.

However, I digress, as a conclusion to their critical thrust, the reviewers portray an image of the Beach Boys and Brian in particular as being artistically and emotionally bankrupt. But the main plank of their evidence for this assumption rests on the dubious claim that Brian's voice, in their words is 'totally shot'. I don't need to point to a fan that this is a gross misdemeanour on the part of the reviewers when you consider that Brian has given several exemplary vocal performances in recent years. The fact that Brian chooses to reveal his vocal talents on a banal song, such as "Matchpoint of Our Love" says more about his sense of humour rather than the possibility of a sudden miracle cure to his larynx. However, it would be churlish to think that the average music lover possesses this detailed knowledge. Therefore, it is possible that a new wave of unbalanced rock journalism will leave the Beach Boys in an artistic sense, high and dry. The dearth of recent releases and an inadequate public relations capacity, only serves to further this unfavourable impression. It is vital then, that magazines like 'Beach Boys Stomp' should always hold in focus the achievements of the group. On another level, it might be possible to badger it's members into marshalling their considerable talents. Although, it's at times like this, when they seriously consider releasing a 'Stars on 45' type disc, that I wonder if we're fighting a losing battle. After all, what's the point of 'keeping the summer alive' when the only result is sunstroke!

PHILIP ANNETS

20 YEARS OF SURF, SUN & ROCK 'N' ROLL

1961: John F. Kennedy enters the White House. Alan Shepard, Jr. becomes the first American in space. THE BEACH BOYS release their first record, "Surfin'", and play their first major date on New Year's Eve at the Long Beach Auditorium, as part of a tribute to Richie Valens.

1962: The Telstar Satellite launched into space. The Twist becomes an International Dance phenomenon. The Britannica Book of the Year/1962 calls rock'n'roll "Nauseous", and adds, "...this particular type of musical illiteracy seemed gradually to be losing its hold on even the most indiscriminating teenagers". THE BEACH BOYS score a double smash with "409", and ode to Chevy engine and "Surfin' Safari". They release their first album, "SURFIN SAFARI" on Capitol Records.

1963: John F. Kennedy assassinated. THE BEACH BOYS dominate the charts, with "Surfin' USA"; and "In My Room". Capitol releases three albums, "Surfin' USA", "SURFER GIRL" and "LITTLE DEUCE COUPE".

1964: Cassius Clay becomes the World Heavyweight Boxing Champ. The World's Fair opens in New York City. The Britannica Book of the Year/1964 said: 'The popular record field was stimulated by the relatively new sport of surfing, which was celebrated in such songs as "Surf City", "Wipe Out", "Surfin' USA" and "Surfin' with the Astronauts", most of them performed in the rock idiom'. "FUN,FUN,FUN", "I Get Around" and "Dance Dance Dance" all go Top 10. Shut Down Vol. 2, All Summer Long, BEACH BOYS CONCERT LIVE and BEACH BOYS XMAS ALBUM released. THE BEACH BOYS appear in the rock concert film, "The T.A.M.I. Show" (Brian Wilson retires from the road and is replaced by Glen Campbell).

1965: Mariner 4 transmits first close-up photos of Mars to Earth. James Bond 007 becomes international hero. "HELP ME RHONDA" and "California Girls" hit the top of the charts. Capitol releases three more albums: "The Beach Boys Today", "Summer Days (and Summer Nights)", and "BEACH BOYS' Party". (Bruce Johnston replaces Glen Campbell, and becomes the eighth official Beach Boy).

1966: Mini skirts revolutionise women's fashion. Ronald Reagan elected Governor of California. "BARBARA ANN" and "Good Vibrations" go No. 1.; "Good Vibrations" described by Brian Wilson as 'advanced rhythm-and-blues music', sells 400,000 copies in four days and becomes the group's first million-selling record. "Sloop John B" reaches the top 5; "Wouldn't It Be Nice" hits no. 8. "BEST THE BEACH BOYS", the group's first 'greatest hits' package is released. "PET SOUNDS" described by critics and musicians alike as one of the most important pop records ever made, sets a new standard for record production.

1967: Haight-Ashbury becomes breeding ground for hippie movement. Muhammed Ali sentenced to prison for resisting draft induction. THE BEACH BOYS' Brother Records debut; "Heroes and Villains" and "Smiley Smile" are its first single and album releases. Capitol releases two more "hits" packages. Best of the Beach Boys Vol. 2 and Beach Boys Deluxe Set, the group's first three album set. "Wild Honey" produces two more hit singles, "Wild Honey" and "Darlin'".

1968: Richard Nixon elected President. "Hair" debuts in New York. "DO IT AGAIN" is an instant summer hit. Brian Wilson declares "Friends" his favourite Beach Boys album. More hit records make "BEST OF THE BEACH BOYS VOL.3" possible, Beach Boys play the London Palladium with a symphony orchestra.

1969: Neil Armstrong becomes the first man to walk on the moon. The Woodstock festival is held in upstate New York. "20/20" is the BEACH BOYS' last album of original material for Capitol. "I Can Hear Music" reaches the Top 30. Daryl Dragon (later know as The Captain) and Toni Tennille join the Beach Boys' touring band. Becoming friendlier to rock'n'roll the Britannica Book of the Year/1969 observed: 'In the United States pop activity was centred largely along the West Coast, where the music ranged from the happy harmonies of the BEACH BOYS to the hypnotic involvements of the Doors'. Jimi Hendrix and Janis Joplin die of drug-related deaths.

THE BEACH BOYS sign with Warner Brothers Records, and release "SUNFLOWER". The group performs at the Big Sur Folk Festival in Monterey.

1971: 26th Amendment gives 18 year olds the right to vote. Muhammad Ali defeated by Joe Frazier in comeback attempt. THE BEACH BOYS perform at final concert of the Fillmore East. Their Carnegie Hall date is one of the music events of the year. "Surf's Up" features the song, "Surf's Up", which was originally written for the legendary - but never released - Smile LP.

1972: (Equal Rights Amendment passed by Congress). Mark Spitz becomes the first person to win 7 Olympic Gold Medals. BLONDIE CHAPLIN and RICKY FATAAR, formerly of the Flame (a South African group produced by Carl Wilson for Brother Records) join the Beach Boys after the departure of Bruce Johnston. "Carl and the Passions-So Tough" released as double album with "Pet Sounds".

1973: Watergate Scandal uncovered. Billie Jean King defeats Bobby Riggs in tennis 'battle of the sexes'. THE BEACH BOYS record "Holland" on location. "Sail On Sailor" from the album, released for the first time. "Beach Boys In Concert" is group's second live album.

1974: Nixon resigns presidency. Patty Hearst kidnapped by Symbionese Liberation Army. Capitol Records releases "ENDLESS SUMMER", a double-album package of early Beach Boys material that tops the charts and sells over two million copies. Warner Brothers counter with re-releases of "Pet Sounds", and double-album packages featuring "Wild Honey"/"20/20" and "Friends"/"Smiley Smile". The singles "Surfin' USA" and "I Can Hear Music" are also re-released.

1975 - present continued in next issue.

WANTED: Lady Love - Dino Desi and Billy.Reprise 0965. Please contact Mike Grant, 22 Avondale Road, Wealdstone, Middlesex, HA3 7RE.

GOOD VIBES is a Swedish Beach Boys fanzine with English translation. It costs \$6 for 4 issues, write to Ragnhild Sorin, Batsmansgatan 39, 60365 Norrköping, Sweden.

Beach Boys Freaks United is the official fan club. For one years subscription of 4 issues send £3 to P.O. Box 842822, Los Angeles, California 90073. (P.S. Your rep. for England, Ann Bowerman, has moved to: 'Tanglewood', 19 Meadoway, Esher, Surrey, KT10 9HG).

Surf's Up is the name of the German Fan Club magazine and sends out a quarterly mag. The subscription is £3 by airmail. Send cash only to Gene, Postfach 1129, 6081 Blebesheim W.G.

Add Some Music is published quarterly, contains album reviews, factual articles and exclusive photos. Send £4 to Don Cunningham, P.O. Box 10405, Elmwood Connecticut 06210, USA.

Celebrate the Newsletter is America's good humour Beach Boys newsletter. Full of jokes... jokes...jokes (all Beach Boys related). For sample send \$1 and nude photo to Marty Taber, 14 West Avenue, Apt. 2, Albion, New York 14411.

The Beach Boys and the California Myth is available from Peter Reum, P.O. Box 1532, Greeley, Colorado 806 32 USA. Price \$15 postpaid (add \$3 for airmail postage if desired) and allow 4-6 weeks for delivery. Please send international money orders only, cash gets stolen in mails.

Back issue of PET SOUNDS are available from: Peter Reum, P.O. Box 1523, Greeley, Colorado 80632 USA. Issue 1, \$1, Issue 2, \$1.50, Issue 3 out of print, Issue 4 & 5, \$2. All three \$4 to order send international money order ONLY to Peter Reum + \$2 per order for airmail delivery.

LATE NEWS.....LATE NEWS.....LATE NEWS.....LATE NEWS.....LATE NEWS.....

Carl Wilson's "Heaven" has just been released in the USA, but this is an edited version from 4.22 mins to 3.30 mins. No. ZS602136.

The Beach Boys are planning symphonic arrangements to their music. The Detroit Symphonic Orchestra are already lined up, which means new sounds to Beach Boys music. An orchestra will be backing them on stage as well.

Mike Love is working on yet another solo album which will be called "LOOKING BACK WITH LOVE". It's going to be a retrospective look at the '60s, songs dealing with youth, sun etc. "Be My Baby", with Brian, has already been cut plus the title track. Curt Becher is producing the album at Mike Love's WavesStudios.